

CLEVELAND ART



Dear Members,

COVER
Gouise (detail), 1967. Joan Mitchell (American, 1925–1992). Oil on canvas; 194.3 x 113.8 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.172. © Estate of Joan Mitchell

PLANNING YOUR VISIT UPON REOPENING

Visit cma.org for important information to help welcome you back safely.

Welcome to the summer issue of our members magazine, an interim edition of our usual magazine, and a celebration of the reopening of the museum after a challenging springtime. Thank you for your continuing engagement with the museum in its digital space. In our gratitude, you will be the first to have access to the free tickets that will manage safe visitation of our physical spaces.

Throughout the COVID-19 public health emergency, we have reaffirmed the power of art to inspire and comfort us. This has been a test of our ability to create transformative experiences through art, and I am proud that our curators, educators, and other staff carried forward our mission in a virtual space under the banner “Home Is Where the Art Is.” This pivot to a digital museum was made possible by the work we were already doing to broaden the museum’s reach. Our Open Access initiative, begun in early 2019, gives us the digital tools to share our remarkable collection far and wide. Our education staff’s previous work to reach more Cleveland students informed the lesson plans they created for families learning at home. We are excited to continue our digital offerings after reopening the building.

In our reopening, the CMA is proceeding with caution, guided by both internal deliberation and outside expertise. Our detailed protocols, described at clevelandart.org, incorporate the best thinking of our peers locally, nationally, and internationally and of an epidemiologist. We know the Cleveland Museum of Art is an important gathering space for our community. We look forward to playing a big role in the healing we all will do as this crisis passes.

In the meantime, this issue of our magazine gives you a closer look at some of the recent generous gifts from Joseph P. and Nancy F. Keithley and from Mark Schwartz and Bettina Katz. We have shared some of these gifts with you as a digital museum, but you will be amazed to see these transformative works of art in the galleries.

Thank you for standing by us during this disruption. Your generous support through membership energizes our arts community. I look forward to seeing you in the museum again.

Sincerely,

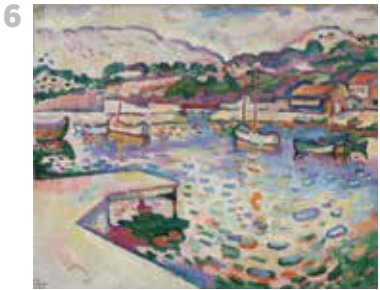
William M. Griswold, Director

Museum Hours
For COVID-19 information, visit clevelandart.org.
Telephone 216-421-7340 or 1-877-262-4748
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ArtLens App Wi-Fi network “ArtLens”
Membership 216-707-2268 membership@clevelandart.org
Provenance Restaurant and Café
216-707-2600
(currently closed)

Museum Store 216-707-2333 (currently closed)
Ingalls Library Tuesday–Friday 10:00–5:00. Reference desk: 216-707-2530
Ticket Center 216-421-7350 or 1-888-CMA-0033. Fax 216-707-6659. Nonrefundable service fees apply for phone and internet orders.
Parking Garage The museum recommends paying parking fees in advance.
Advance Parking Rates:
Members: \$6 flat rate
Public: \$12 flat rate

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Extended Exhibition Dates

Most of the shows that were on view when the museum closed have been extended.

Highlights from the Keithley Gift

Four French paintings and an American Abstract Expressionist canvas are highlights of the more than 100 works in the Keithley gift, which also includes fine Asian ceramics. Director William Griswold and curators Mark Cole and William Robinson have recorded video features on key works.

Meet Gerhard Lutz

The new Robert P. Bergman Curator of Medieval Art comes to Cleveland after two decades at the Dommuseum Hildesheim in an 11th-century German cathedral.

Home Is Where the Art Is

Ways to connect with the museum from home have suddenly become even more important. Fortunately, the museum has been hard at work for many years preparing online features that now find themselves at the center of the stay-at-home museum experience.

Supporter Story: Rebecca Carmi

The chair of Womens Council brings a long history with the museum and a special connection to music.

Al Loving’s *Blue Rational/Irrational*, 1969

This painting, acquired in 2019, inspired former director’s fellow Destinee Filmore to explore how the artist was understood as both an African American and a devoted abstractionist.

Plus:

- 10 A Contact Sheet from the Mark Schwartz Collection
- 16 New Chief Conservator Sarah Scaturro
- 17 Ingalls Library and Museum Archives



Pony (Small) Wisteria Lamp c. 1902–10. Clara Wolcott Driscoll (American, 1861–1944), Tiffany Studios (America, 1902–1932). Leaded glass, bronze; h. 43.2 cm, diam. 26.7 cm. Bequest of Charles Maurer, 2018.261

Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany *extended June 30–October 4*, Julia and Larry Pollock Focus Gallery (010). Just as they did more than 100 years ago, the words “Tiffany lamp” conjure an image of artistic beauty, a bird of rare plumage, or a kaleidoscope of color formed from thousands of pieces of glass. Louis Comfort Tiffany, who developed a passion for stained glass as a way to bring nature’s splendid color into the home, responded to the emerging artistic and craft movements at the turn of the 20th century with this singular contribution to the world of design. Ohio native Clara Wolcott Driscoll created patterns based on the colorful blooms of spring, such as those for the *Peony* and *Daffodil* lamps, that became among the most successful of Tiffany’s production.

Major Sponsor
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Wildflowers (PVG1) 2015. Aaron Rothman (American, b. 1974). Inkjet print; 50.8 x 63.5 cm. Courtesy of the artist and Rick Wester Fine Art, New York

PROOF: Photography in the Era of the Contact Sheet *extended June 30–August 2*, Kelvin and Eleanor Smith Foundation Exhibition Hall. Contact sheets (or proof sheets) were vital to photography for much of the 20th century. Until digital technology swept that system away, contacts offered a window into photographers’ aims and methods. Drawn from the collection of Mark Schwartz and Bettina Katz, this groundbreaking exhibition features approximately 180 works by some 50 photographers.

Support provided by
Fred and Laura Ruth Bidwell
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Viki and Al Rankin

TRANSFORMER STATION
Signal Noise: Aaron Rothman *extended June 30–August 23*, 1460 West 29th St. Through analog and digital photography and digital processing and printing, Rothman transmutes unpretentious fragments of nature in the American West into sensuous, sublimely beautiful images that hover between two- and three-dimensional space and vacillate between representation and abstraction.

Ilse Bing: Queen of the Leica *extended June 30–October 10*, Mark Schwartz and Bettina Katz Photography Gallery (230). In 1929 Ilse Bing switched to the Leica—a new small 35mm camera that encouraged spontaneity and experimentation. Bing’s avant-garde style soon brought her success as a fine art and fashion photographer in 1930s Paris. In 1941 she immigrated to New York, where her career faltered until her star rose again in the 1970s.

Gold Needles: Embroidery Arts from Korea *extended June 30–October 25*, Arlene M. and Arthur S. Holden Textile Gallery (234). Co-organized with the Seoul Museum of Craft Art, this exhibition celebrates anonymous women artists who triumphed over the conventions of the patriarchal Joseon society. Stunning examples of embroidery and patchwork reveal how this art form functioned as a tool of empowerment.

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Textile Art Alliance



Man (To Be Embroidered) 1968. Liliana Porter (Argentinian, b. 1941). Etching, aquatint, and soft-ground etching with yarn embroidery; image: 25 x 18 cm. Jo Hershey Selden Fund, 2019.173. © Liliana Porter

A Graphic Revolution: Prints and Drawings in Latin America *extended June 30–November 29*, James and Hanna Bartlett Prints and Drawings Gallery (101). This exhibition is the first to highlight the museum’s collection of works on paper produced in Latin America over the past century. Representing a wide range of countries, including Argentina, Brazil, Chile, Cuba, and Mexico, the works survey how artists such as Roberto Matta, José Clemente Orozco, Jesús Rafael Soto, and Rufino Tamayo have explored national and cultural identity during periods of upheaval and change.

Presenting Sponsors
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RELATED VIDEO ART
Ana Mendieta: Ochún *extended June 30–November 29*, Video Project Room (224B). Cuban-born artist Ana Mendieta explored issues of the body, earth, and place throughout her brief but influential career. Completed just a few years before the end of her life, her only video, *Ochún*, documents a sculpture she constructed as a meditation on her experiences as an immigrant. This video accompanies *A Graphic Revolution: Prints and Drawings in Latin America*.



Champ de Mars from the Eiffel Tower 1931, printed 1950s. Ilse Bing (American, 1899–1998). Gelatin silver print, ferrotyped; 20.3 x 27.9 cm. The A. W. Ellenberger Sr. Endowment Fund, 2019.179. © Estate of Ilse Bing



Wedding Gown late 1800s. Korea, Joseon dynasty (1392–1910). Silk, satin weave; embroidery; paper. Worcester R. Warner Collection, 1918.552

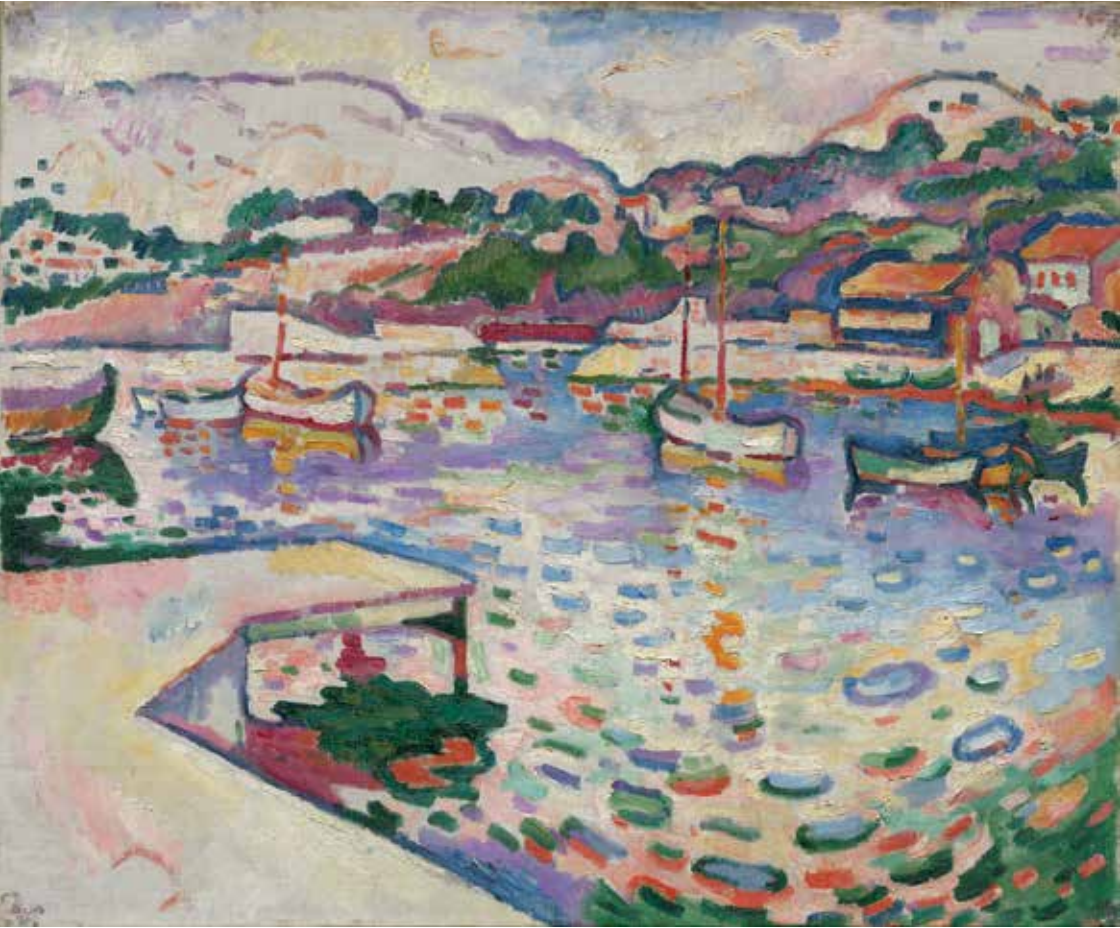
A Historic Gift

Longtime CMA supporters Joseph and Nancy Keithley give 114 works, the largest gift in more than 60 years. Learn about some highlights.

The highlight of the Cleveland Museum of Art’s re-opening will be the first gallery view visitors will have of a selection of the stellar works given to the museum in March by Clevelanders Joseph P. and Nancy F. Keithley. The gift and promised gift of more than 100 paintings, drawings, and prints; Chinese and Japanese ceramics; and other works is valued at more than \$100 million and is the largest gift to the CMA since the 1958 bequest of Leonard C. Hanna Jr.

Nancy and Joseph Keithley are longtime, generous supporters of the museum. Nancy became a trustee in 2001 and served as chair of the Accessions Advisory and Collections committees from 2006 to 2011. She is currently a member of the Executive, Buildings and Grounds, and Collections committees. An engineer by training, Joseph is the former chairman of the CMA’s board and president and CEO of Keithley Instruments Inc.

The Port of L’Estaque, the Pier 1906. Georges Braque (French, 1882–1963). Oil on canvas; 60 x 73.3 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.104



The extraordinary gift and promised gift includes major paintings by key Impressionists, Post-Impressionists, European modernists, and American post-war artists. Paintings by the Nabis, a group of young artists active in the final decade of the 1800s in Paris, are a highlight of the collection. These works bolster the CMA’s stature as one of the principal repositories of 19th- and 20th-century French art in America, while strengthening the holdings of Asian art and of American paintings and adding to the collection a number of artists who we had long hoped to represent at the museum.

Of astounding quality, the collection includes some of the most celebrated names in art history. There are five paintings by Pierre Bonnard; four each by Maurice Denis and Edouard Vuillard; two each by Milton Avery, Georges Braque, Gustave Caillebotte, Joan Mitchell, and Félix Vallotton; and

Blessing of a Yacht on the Belon River 1899. Maurice Denis (French, 1870–1943). Oil on canvas; 75 x 80 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.110



VIDEOS

Videos recorded by Bill Griswold, William Robinson, and Mark Cole at cma.org.

individual works by Henri-Edmond Cross, Vilhelm Hammershøi, Henri Matisse, Pablo Picasso, Camille Pissarro, and Andrew Wyeth. Following are four highlights among the French works:

Widely celebrated as one of the inventors of Cubism, Georges Braque was also an important member of the French Fauves (“Wild Beasts”). From 1906 to 1907, Braque traveled between Antwerp, Paris, La Ciotat, and L’Estaque painting Fauvist landscapes, harbor scenes, urban vistas, nudes, and still lifes. Along with Henri Matisse, Braque advanced the Fauves’s aim of liberating color from natural appearances to use it for purely expressive purposes. His *Port of L’Estaque, the Pier* exemplifies the approach. “This painting is filled with bold strokes of pure, unmodulated color; often in juxtapositions of complementary color contrasts: orange against blue, green against red, yellow against violet,” says William Robinson, senior curator of modern European painting and sculpture, 1800–1960. “The explosive palette and radical simplifications of form are intended to produce an intense sensory experience that conveys the artist’s emotional response to the motif.”

Blessing of a Yacht on the Belon River is one of four paintings in the Keithley gift by Maurice Denis,

a member of the Nabis. Taking their name from the Hebrew and Arabic terms for “prophet,” the Nabis abandoned the Impressionist goal of depicting the fleeting effects of nature and instead sought to convey a deeper level of meaning through harmonious arrangements of decorative line and color. Denis’s painting depicts a crowd of figures standing on a riverbank, their forms simplified and rendered with pure colors, reflecting the artist’s fascination with the humble, spiritual life of a rural community set apart from the tumultuous strife of modern urban life.

Henri Matisse was a leader of the French Fauves, who advocated the complete liberation of color from natural appearances and the reduction of formal elements to absolute essentials. In *Tulips* (see p. 8), a vase of flowers floats mysteriously against fields of thinly applied turquoise, aqua, and lavender. While the colorful tulips express a joyful sentiment, the vase rests precariously on a planar shape, perhaps a tabletop. “The uncertainty of the vase’s position as it extends over the edge,” Robinson says, “and whether the tabletop continues to the right through a plane of transparent color, together with the strange black rectangle in the background, inserts a contravening feeling of disquiet and visual tension into the time-honored genre of still-life painting.”

Tulips 1914. Henri Matisse (French, 1869–1954). Oil on canvas; 114.3 x 90 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.111

Camille Pissarro’s impressive view of a bustling fish market belongs to a series of paintings that the artist made during the summer of 1902 depicting the harbors of Dieppe. Borrowing from the Impressionist method of portraying a modern city from a high vantage point, he enlivened the scene with rich, vibrant colors applied with energetic, broken brushstrokes. Ever concerned with the fleeting effects of atmosphere, Pissarro painted the interpenetration of clouds, steam, and industrial smoke that filled the sky. Prior to this acquisition, the CMA had two paintings by Pissarro, both from the 1870s. This painting enriches the museum’s Impressionist collection by adding a cityscape and a later work by one of the movement’s most important artists. 🏠📖



Fish Market 1902. Camille Pissarro (French, 1830–1903). Oil on canvas; 66 x 81.3 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.113



Joan Mitchell’s *Gouise*, 1967

Among the many gems in the Keithley gift is Joan Mitchell’s *Gouise*, an abstract painting teeming with energetic brushwork in vibrant color. Its composition features a dense web of swirling shapes, lush curls, and cascading, tendril-like drips. These organic forms, coupled with their coloration, prompt us to rightly infer that the painting was inspired by landscape.

Mitchell was a 20th-century American painter who forged a successful path through the overwhelmingly male-dominated art world of her era. She moved to New York City during the late 1940s and joined a cutting-edge group of artists who used abstraction to communicate strong emotions. By the late 1950s, Mitchell relocated to

Mark Cole
William P. and Amanda C. Madar Curator of American Painting and Sculpture

France, where she lived the rest of her life. After first residing in Paris, in 1967 she bought a two-acre country estate in a small town overlooking the Seine River. Perhaps one selling point was its gardener’s cottage that had once been home to the great Impressionist painter Claude Monet. Ultimately, the French countryside rejuvenated both her spirits and art.

Like someone who suddenly adopts a new religion, Mitchell embraced the rural scenery with a rapturous fervor. Created during this transformative year, our new painting is named after a quaint village in central France whose population has numbered fewer than 300 people throughout its long history. Mitchell had paid a summertime visit to Gouise, and this work is based on the fresh recollection of her time there.

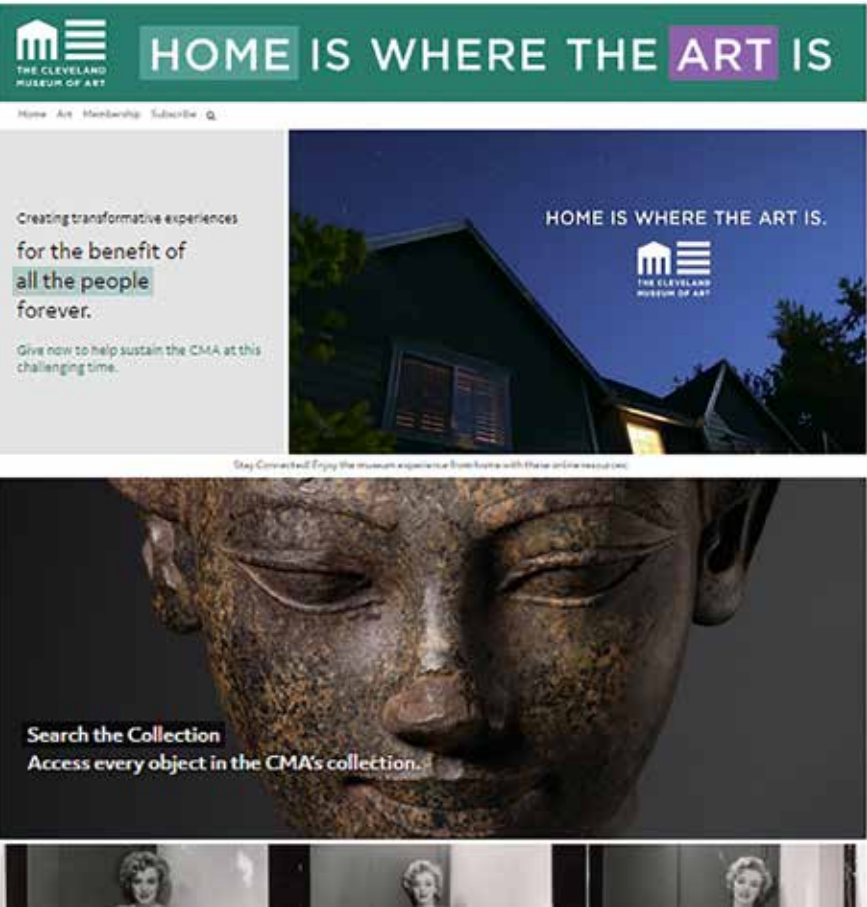
The painting stands more than six feet tall, and there is a sense of envelopment when we stand close to it, our field of vision filled by a dazzle of highly saturated reds, ochres, blues, and greens. Texture also plays an important role in experiencing the canvas. Because of Mitchell’s highly charged paint application, many forms seem to burst from the painting’s surface. Throughout every aspect of *Gouise*, we can experience the artist’s passionate responses to nature that she so powerfully filtered through memory and sensation. 🏠📖



Gouise 1967. Joan Mitchell (American, 1925–1992). Oil on canvas; 194.3 x 113.8 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.172. © Estate of Joan Mitchell

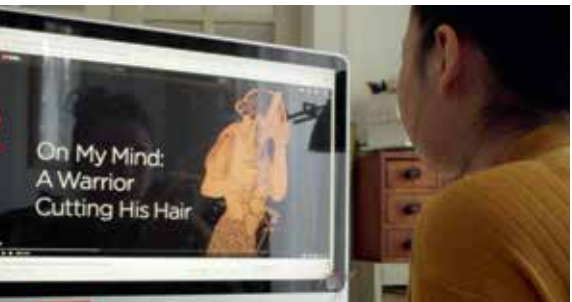
Home Is Where the Art Is

Access to art knows no distance with our fun, engaging online resources



Home Page The CMA's newly redesigned home page puts all our resources at your fingertips.

Since public health guidelines closed the Cleveland Museum of Art's doors in mid-March, the CMA has continued to fulfill its mission with the dynamic digital program "Home Is Where the Art Is." This online initiative reasserts the power of art to teach, to promote connections, and to inspire joy across all environments.



On My Mind Videos let curators share what they are thinking about in art and daily life.

At the heart of the CMA's digital initiatives is the museum's abiding mission: "To create transformative experiences through art, for the benefit of all the people forever." By offering ways for people to virtually connect, the museum is continuing to do just that. In considering our diverse audience's changing needs while moving forward the museum's strategic plan, the CMA's cross-departmental Digital Innovation Team launched a myriad of new digital initiatives, meeting you where you are.

We wanted to do more than just move the museum experience online; rather, we wanted to leverage technology to bring works of art to those in similar circumstances, responding to changing needs in new, enriching, and innovative ways. We are excited to create moments of education, creativity, and connection that bring the CMA's curators and staff together—virtually—with our audiences at home.

"Home Is Where the Art Is" offerings can be found on our newly redesigned home page. Launched in May, the home page is a dynamic portal into the resources available at this time. A single page gives access to all of the museum's digital resources, many of which have been developed, released, or updated in the months we've been closed. These continue to expand and include the following:

Desktop Dialogues Every other Wednesday at noon, join CMA curators, educators, and other invited guests in a live online discussion inspired by objects in the museum's permanent collection that address issues people are facing today. Participate in the conversation by making comments or asking questions.



Desktop Dialogues CMA curators and staff discuss artworks relevant to our current time. Join live every Wednesday at noon.

Your Own Tour Create and share your own tour using ArtLens App.

Collection Online The CMA's Collection Online allows you to explore every work in the collection. Now, in response to the temporary closure, new Exhibitions Online filters allow you to browse objects currently on view in special exhibitions and rotations, such as *PROOF* or *Tiffany in Bloom*. Zoom in to high-resolution images and 3-D models, enjoy videos, and explore in-depth interpretive content, including up to 36 fields of metadata such as provenance, citations, and exhibition history.

Visitor Art Gallery The CMA's educators release weekly creative activities for at-home artists of all ages, interests, and levels of proficiency, all inspired by the museum's collection. Upload your creations to the CMA's visitor art gallery, browse what others have made, and share your artwork with friends.



Explore the Keithley Gift Explore the artworks, download a screen saver, or get a sneak peek before the museum reopens through videos from our curators discussing artworks included in this generous gift.

Open Access Initiative Share, download, collaborate, remix, and reuse images of 30,000 public-domain artworks and metadata for the CMA's entire world-renowned collection for commercial and noncommercial purposes through Open Access. Explore with our Collection Online, API (application programming interface), and more. What will you create?

Creative Prompt Let nature inspire you in this challenge—re-create Picasso's *Twenty Poems of Gongora: The Bust of a Woman, Hand to Her Face* using only sticks!



ArtLens for Slack Examples of daily prompts

Video Series The CMA's weekly series shares the insights of CMA curators and staff on artworks and topics that personally resonate with them during this time. Explore current exhibitions through "On View Now" and objects from across the collection in "On My Mind."

ArtLens for Slack Companies and remote workers can recharge, get inspired, and discuss current topics in the digital workplace through ArtLens for Slack, a daily art exhibition bot. The app serves as both a stand-in for a traditional museum experience and those in-office watercooler conversations.

Rebecca Carmi

For the chair of Womens Council, a lifelong passion for the museum and a career in music culminated in major exhibition support



IMAGE: JESS WILLIAMS @BRIGHTERSHADEOFYELLOW ON INSTAGRAM

ArtLens App Explore the galleries from home on your smartphone or tablet. Create and share custom tours with students, classmates, and friends. In response to the closure, we now offer the ability to create a tour from home and share direct links to your tour. Browse a curated list of tours created by the CMA, discover custom interpretive content, or navigate with an interactive map.

Open Access Dashboards See the exponential effect that Open Access has had on the reach of the CMA's collection by comparing views and downloads from our Collection Online, API, and partner repositories such as Wikipedia on our live dashboards.

Social Media Stay connected through our channels on Facebook, Instagram, and Twitter, which carry the latest information and fun games and filters to share with friends. Now you can share the CMA's collection with friends through new augmented reality Instagram filters, with fun topics such as “What’s my quarantine hairstyle?”

Digital Archives Explore a wealth of resources such as audio and visual recordings of past programs and events, oral histories, renderings, and works by artists represented in the museum’s collection.

Blog: CMA Thinker Consider art from another angle through deep-dive pieces on a single artwork, glimpses behind the scenes with conservators, and insights into the inner workings of the museum’s award-winning digital initiatives.

Virtual Events The museum has engaged members in a series of fun live events. Our Leadership Circle supporters had a wonderful French-themed cocktail party with director William Griswold over Zoom in May, and a virtual Spring Members Party on May 28 featured art-making lessons and musical performances by pianist Pedja Muzijevic and trumpeter Steven Bernstein. Our first virtual MIX party was held on June 5.

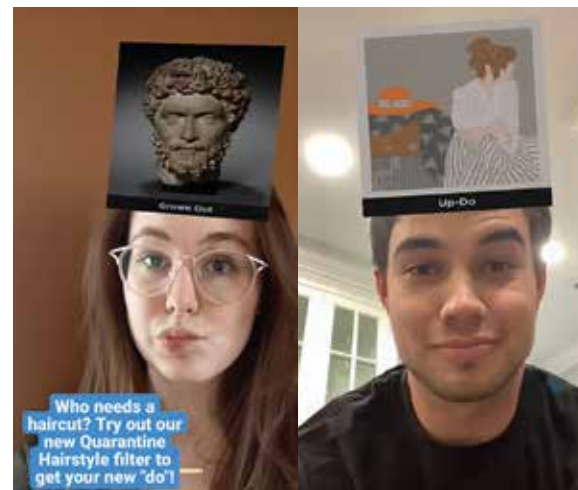
Special Online Events for Supporters Three programs offer unique insights. Save your space: 216-707-6832 or atillinger@clevelandart.org.

Collection Insights Thursday, July 23, 6:00. Curators debut recent acquisitions before they go on view to the public. For Leadership Circle members at the \$10,000+ level.

Inspired by Britain Thursday, August 13, 6:00. CMA curators discuss the paintings and decorative arts featured in the British galleries reinstallation. The CMA's Design and Architecture Department shares behind-the-scenes insights into the planning of the space. For Leadership Circle members at the \$2,500+ level.

Close Connections Series Thursday, August 27, 6:00. Curators from two disparate disciplines make connections across the CMA collection; an ongoing series. For CMA Insider members at the \$250+ level.

All these offerings reflect the museum’s network of relationships and its aspirations to be a global leader among museums while remaining committed to its Cleveland community. 🏠



A Life in the Arts Rebecca Carmi discusses her lifelong passion for the museum, a unique opportunity that joined her relationship with art with her profession as a trained singer, and what inspired her and her husband Irad’s generous support of *Revealing Krishna: Journey to Cambodia’s Sacred Mountain*.

What was your first experience with the Cleveland Museum of Art?

One of my first memories is going to the museum with my mother. I remember the Egyptian gallery being dark and mysterious. I must have been three or four. As a teenager, my best friend and I would take the bus to the museum. It was our big, exciting trip to University Circle. As a high school senior, I took AP Art History at the CMA and it was a formative experience for me.

How did you reengage with the museum as an adult?

We brought our kids for art lessons throughout their childhood, and we would take the docent tours for parents while they were in class. My oldest son went to the Cleveland Institute of Art, and the portfolio for his application came from work done in CMA art classes.

“An art museum is a portal to other cultures, other times, and other worlds. It’s always been a magical place to me.”

I joined Womens Council in 2014. My kids were just getting old enough that I could look for opportunities to engage in the community. Years later, someone asked a new class of Womens Council members the first thing that comes to mind when they think of the museum, and almost as one, people said, “Joy.” I just love that.

An art museum is a portal to other cultures, other times, and other worlds. It’s always been a magical place to me. Singing in last summer’s *Sonic Blossom* was a peak experience for me. It was the culmination of a lifelong relationship with the art museum and with singing.

How do you like to connect with the museum through its online resources?

I am enjoying “Home Is Where the Art Is” and look forward to more opportunities to continue learning virtually from CMA staff. I recently used Open Access to fill my board meeting slideshow with images of flowers from the collection in lieu of showing pictures of the magnificent pedestal arrangements created by Womens Council designers each week to greet visitors.

What prompted your decision to expand your philanthropy to supporting the exhibition *Revealing Krishna: Journey to Cambodia’s Sacred Mountain*?

Irada and I met as music students. Irada played professionally in orchestras for several years and was ready to try something else. With a partner, we built a Cleveland-based technology company and had incredible good fortune. Suddenly we were in a position to be philanthropic. We thought about the places, the institutions, and the people that had nurtured us, and the Cleveland Museum of Art was one. We increased our donations and at some point decided we were ready to do a big project. We love the innovation of *Revealing Krishna*—the fact that it’s doing something new by using technology that’s never been used before to help connect people with art of another culture and another time. It’s not about the technology as much as it is the way it makes the art more meaningful. 🏠

Welcome Sarah Scaturro

The fashionable new chief conservator comes to us from the Costume Institute at the Metropolitan Museum of Art

In April, Sarah Scaturro joined the museum as the Eric and Jane Nord Chief Conservator. She aims to help a broader audience see the importance of conservation through sharing the work of the museum’s expert team.

“When there is a common goal and a common curiosity between curators and conservators, really amazing things can occur,” Scaturro says. “I’m looking forward to seeing the synergies that can happen here at the CMA.”

Most recently, Scaturro led conservation initiatives at the Costume Institute at the Metropolitan Museum of Art in New York City for nearly eight years. She grew the department from one conservator to five and was involved in storage facility renovations and collection moves. Her team worked on three of the Met’s top 10 most-visited exhibi-

tions, including *Heavenly Bodies: Fashion and the Catholic Imagination*, which welcomed more than 1.6 million visitors.

She is impressed at how the CMA incorporated fashion into the exhibitions *The Jazz Age: American Style in the 1920s* and *Georgia O’Keeffe: Living Modern*. “Putting on a fashion exhibition is challenging. It takes a specific skill set to dress mannequins,” she says. “To mount clothes, you have to change the mannequin to fit the clothes, not the other way around. Finding ways to make the clothing beautiful and dynamic when the mannequin is lifeless and static can be difficult.”

At the CMA, Scaturro oversees the operation of five labs focusing on Asian paintings, Western paintings, objects, paper, and textiles, and supervises a staff of eight conservators, four conservation technicians, an administrator, and several fellows and interns.

Having studied Italian and history at the University of Colorado Boulder, she is completing her PhD in material culture and design history at Bard Graduate Center in New York City. Scaturro is fascinated by the conservation challenges of polyurethane, and she helped the Smithsonian Institution’s National Museum of African American History and Culture during its collection building and outreach, when it invited the public to bring family heirlooms for identification and preservation guidance.

Scaturro has high praise for the conservation labs built during the CMA’s expansion. “I’m excited about the beautiful facilities and working with the staff in the Facilities Department,” she says. “The museum has so many thoughtful engineering systems to monitor its environment. It’s top of the line. I can’t wait to work with my new colleagues to continue aiming for best-practice standards, as I really care about preventive conservation.”



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Study Up!

Order the catalogue of the forthcoming exhibition! *Picasso and Paper* is accompanied by a fully illustrated catalogue published by the Royal Academy of Arts. It features essays by distinguished Picasso scholars and leading authorities in various aspects of technical art history, including William H. Robinson of the Cleveland Museum of Art, Ann Dumas of the Royal Academy of Arts, Emilia Philippot of the Musée national Picasso-Paris, and Claustre Rafart Planas of the Museu Picasso, Barcelona. Specific aspects of Picasso’s engagement with paper are addressed by Christopher Lloyd, an expert on Picasso’s drawings; Stephen Coppel, curator of prints and drawings at the British Museum; Violette Andres, photography curator at the Musée national Picasso-Paris; Johan Popelard of the University of Paris; and Emmanuelle Hincelin, a paper conservator with scientific expertise in the types of paper Picasso used at key moments in his career. Regular price \$60 hardcover, \$40 softcover.

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After a diligent selection process, the team chose WorldShare Management Services (WMS), a prod-

Heather Saunders
Director of
Ingalls Library

uct of OCLC, a global library cooperative in Dublin, Ohio. In doing so, Ingalls Library not only improved its technology but also joined a worldwide community of more than 600 libraries. As the name suggests, WMS allows the library to both contribute to and benefit from a shared global repository of bibliographic resources.

What can users expect? Access to all library materials remains the same, but the search page looks different. With this new user-friendly interface, patrons can browse shelves virtually, create and share lists of items, and request materials from one convenient platform.

Now, when one library updates information about a resource, all libraries with that same resource can benefit from that work, adding an incredible amount of detail and contributing to discovery. The process is akin to crowdsourcing, and it’s a great follow-up to the museum’s Open Access initiative, which released scholarship for more than 60,000 artworks from the collection, including over 30,000 high-resolution images, into the public domain.



Building Blocks

A look at Al Loving’s *Blue Rational/Irrational*, 1969

In March 2019 the Cleveland Museum of Art acquired Al Loving’s *Blue Rational/Irrational* (1969) as a gift from KeyBank. This painting, one of the strongest examples of the artist’s hard-edge abstract work, is a meaningful addition to the Department of Contemporary Art’s holdings. In the careful hands of the museum’s conservation team, this complex work has received necessary attention in anticipation of its debut in the CMA’s contemporary galleries in 2021.

Born in Detroit in 1935, Loving practiced art at the University of Illinois at Champaign-Urbana and later received an MFA from the University of Michigan. After years of studying the work of modern masters Hans Hofmann and Josef Albers, Loving developed the style he would later become known for. A stunning diptych, *Blue Rational/Irrational* typifies Loving’s masterful approach to painting. The composition is crisp and brightly colored, with an illusion of three-dimensionality. Color is used methodically to separate or connect sections

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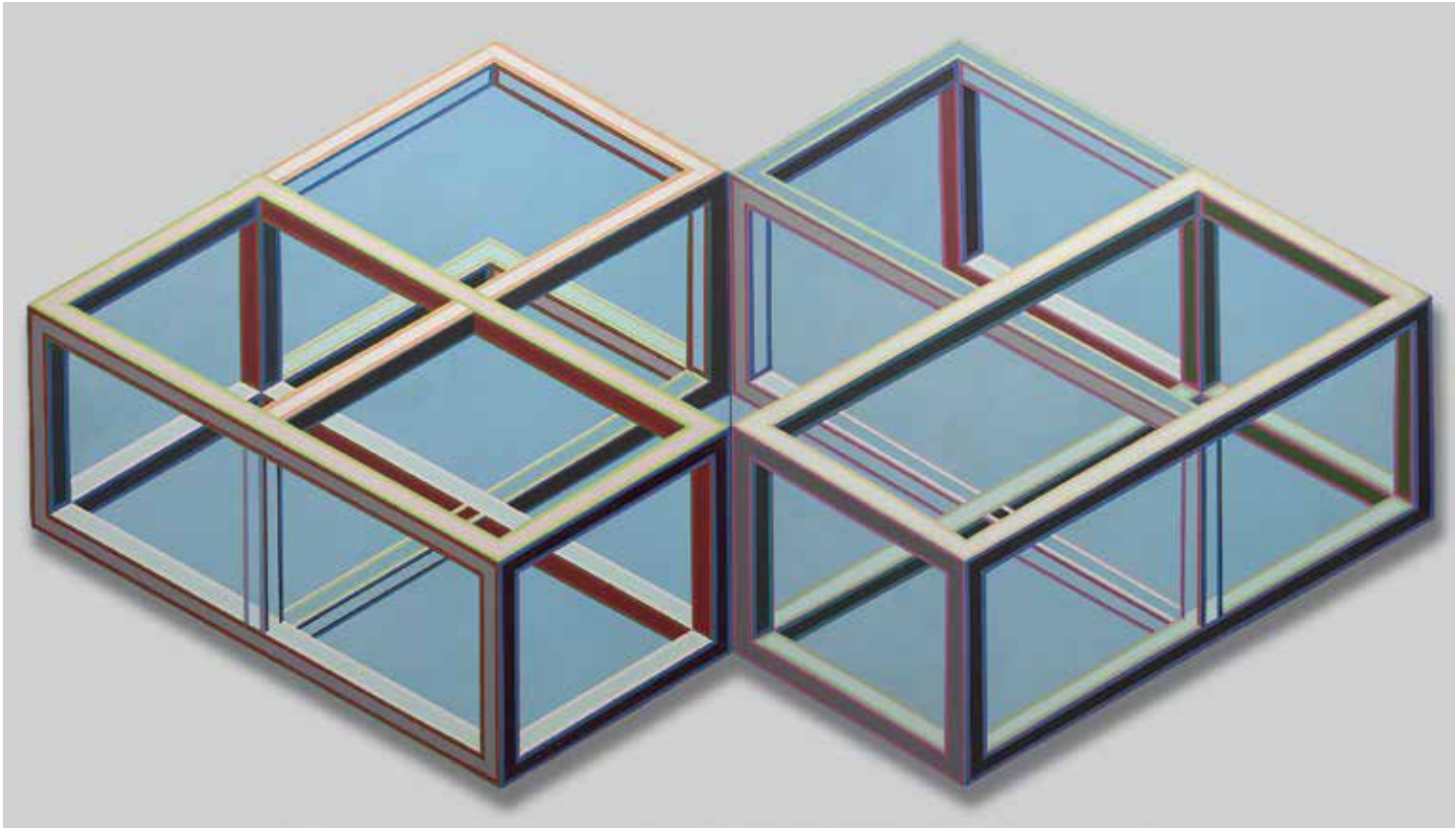
and to create highlights and shadows. As the artist reflected about the colors, “On the top, they had to be light, on one side they had to be middle, and on the other side they had to be dark.”¹

The brilliant blue that connects these squares appears throughout most of the composition. It is luminous and rich, either dulling or brightening adjacent colors to create a sense of dimension. Sharp lines of purple, green, orange, and white cut across the two canvases to construct the intricately connected figure. These lines and colors, skipping across the boundaries of one canvas to the other, are the building blocks of the illusion. Form, which Loving prioritizes over color, is another building block. Individual squares are woven together

to create the impression of three dimensions, a technique that might be connected to the quilt making of the artist’s mother and grandmother. These small, geometric forms unite to form the larger mosaic that is the painting.

Through color theory and meticulously planned compositions, Loving created dynamic abstract artworks during a time when the sociopolitical climate of the art world mirrored that of the world at large: women were in a fervent battle for equal rights as the second wave of feminism began to gain traction; in the civil rights movement, people of color had begun to win landmark cases that afforded them full citizenship, but they still faced the challenge of ensuring change. Museums, too, were attempting to break down barriers of inequality with varying levels of success.

In 1969 Loving was invited to mount a solo exhibition at the Whitney Museum of American Art; the invitation made him the first African American artist to do so in the museum’s history. This unusual opportunity came about because of the large, complex cube-like paintings that defined his style. Unlike other African American painters at the time, Loving chose to focus on abstraction: this was not without its consequences. In a 1986 interview, Loving described feeling embarrassed because his artwork was not contributing to the larger struggle for equality in the United States. This sentiment




Blue Rational/Irrational
1969. Al Loving (American, 1935–2005). Acrylic on canvas; 147 x 322.5 cm. Gift of the KeyBank Collection, 2019.58. © Al Loving. Scheduled to go on view in 2021 in the next installation of the contemporary galleries.

was not unique to Loving; many African American abstractionists felt conflicted about creating non-representational art and found themselves at odds with members of their community who called for their skills to aid in social movements.

A committed abstractionist, Loving would never create representational work in the traditional sense. To him, there was no significant difference between representation and abstraction; in fact, he considered the squares in his paintings as subject matter. However, the desire to contribute to the movement and to a larger art historical narrative prompted a transition in his painting style. Loving believed that paintings were building blocks with the capability of “making things out of ideas that are already present.”² With this in mind, he embarked on his next creative process after his daughter

spilled something on one of his paintings. Loving cut the stained area out of the frame, dyed strips of canvas, sewed them together, and tacked them onto a wall.

As opposed to creating exacting illusions with brushes, Loving began painting with strips of color and using the wall itself as a canvas. Through this, he found a painting style that connected him with his community and coalesced with his artistic interests. Many contemporary artists, facing a similar dilemma, continue to use abstraction to present their perspectives while supporting their communities in a style all their own. 

Notes
1. James Little, “Alvin Loving: Painter,” interview, *Artist and Influence: Journal of Black American Cultural History* 4 (New York: Hatch-Billops Collection, 1986): 63.
2. Alvin Loving, *Alvin Loving: Paintings*, exh. brochure (New York: Whitney Museum of American Art, 1969), 2.



COURTESY THE ESTATE OF AL LOVING AND GARTH GREENAN GALLERY, NEW YORK

DAVID BRICHFORD



**Untitled (bridge of
harmony) 2012–14.**

Jim Hodges (American,
b. 1957). Granite, stainless
steel, and lacquer.
Leonard C. Hanna Jr.
Fund, 2014.10. © Jim
Hodges